



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

time of Minos, the craftsmen of Minos, prehistoric socialism, sculpture and painting, cookery in poetry and real life, bull-grappling, theater and music—these captions of the chapters indicate the broad range of the book and give some inkling of the fascination of the subject. The elaborate "Parisian" costumes of the women, the boots and puttees of the men, the large variety of workmens' tools, the remarkable results in industrial art, the great number of cooking utensils, the flute and seven-stringed lyre—these and a host of other objects are shown in illustration and are cited to prove the modernity of this civilization that flourished about 1800 B. C.

The author is inspired by his subject and is able to communicate his enthusiasm to the reader, but his exaggerations are so extreme and so common that they lose their force (pp. 216, 219, 220, etc.). His knowledge of pottery is so crude as to be naive; on p. 41 he refers to "a certain type of pottery that goes by the name of Kamares", and then adds in a note that Dr. Evans is able to fix its date with certainty. His book is a strong argument in favor of the general acceptance of Evans' scheme of classification. Not till p. 130 does he declare his rejection of this scheme and his use of the terms Minoan and Mycenaean for the respectively earlier and later periods of the civilization. Of course there is constant confusion and we find him defining ware as "late pre-Mycenaean" (p. 172), and in the latter part of his work actually employing Evans' terminology (pp. 249, 310).

The identification of the people who developed this Minoan culture is one of the greatest problems before the world of scholars to-day; philologists, archaeologists, anthropologists are working on it with little result except to emphasize the broad possibility of divergent views, some maintaining that its origin is to be sought in the north, others that it is to be sought in the east, still others that it lies in the south. Mosso valiantly takes up the cudgels in behalf of the theory of a Mediterranean race, which is generally advocated by the Cretan excavators, but he can not be said to add anything to the discussion. In fact a man can not be taken seriously who argues (p. 174) that, because beehive tombs in the north contain only stone implements while in Greece and Italy similar tombs belong to the bronze age, this is an "indication that European culture originated in Greece and in the isles of the Aegean"; or again (p. 237), that because the foot-gear of persons on the Vaphio cups is identical with that of men on vases from Hagia Triada, this is proof that "civilization and diffusion of art moved from the south northwards". It is rather startling also in view of his uncompromising advocacy of the south to find that he accepts without a word the much questioned connection of

labyrinth with the Carian *labrys*. In Dr. Mosso's own province of anthropology it has been shown by Burrows in his recent book on Crete (pp. 164 ff.) that no reliance can be placed on the measurement of skulls, since all kinds have been found in Crete, and since Petrie has observed that the Lombards have changed in 1200 years from the longest-headed to the shortest-headed race in Europe. The problem remains still unsolved, but Dr. Mosso has produced a good illustrated handbook of Cretan excavations which will be indispensable for classical students and will be greatly appreciated by the general reading public.

BARNARD COLLEGE

T. L. SHEAR

The Greek Painters' Art. By Irene Weir. Boston: Ginn and Co. (1905). Pp. xviii + 361. \$3.00.

Greek painting is a very difficult subject, since nothing from the best painters has been preserved, and we have to rely on literary sources, a few bits of fresco-work from Crete, Tiryns, and Phylakopi, on the Fayum portraits, and on Etruscan and Roman wall-paintings, especially those from Pompeii, which show Greek influence. But all these really tell us almost nothing about the artistic character of Greek painting, its coloring, the style of drawing, etc. After all, Greek vases and Pompeian wall-paintings throw but little light on the question. Miss Weir, however, gives us in this book a good, comprehensive, and enthusiastic account of what is known. The introduction of 102 pages describes in an interesting manner the trip of a party of seven by way of Brindisi and Corfu to Olympia, Delphi, Corinth, Argolis, and Athens and vicinity, but seems irrelevant. Chapter I gives in 35 pages a brief history of Greek painting; chapter II (pp. 138-181) deals with vase-painting in a cursory fashion. Many styles, such as Camares, Cyrenaic, Proto-Corinthian, Chalcidian, Caeretan, Panathenaic, etc., are not discussed and no account is given of the works of the great masters. Chapter III is a *contaminatio* of quotations from other secondary sources, many untrustworthy, and deals with color as applied to architecture and sculpture. Chapter IV treats of portraits and mosaics and chapter V of mural painting. The illustrations, sometimes repeated, are well-chosen and excellently reproduced, but are not numbered and their source is rarely indicated. The bibliography at the end is arranged according to the first word of titles and not according to subjects or authors.

There are many bad blunders in the book. Were it not for the introduction, one would think Miss Weir had never been in Athens. She says on p. 107 that the Temple of Theseus (by which she means the well-preserved temple to the west of the market place, probably the Temple of Hephaestus, certainly not that of Theseus) is at the base of the

Acropolis. On p. 87 she says: "About two miles west of Athens, in the region about the Temple of Theseus (*sic*), is Kolonos". The temple is in neither place, being about a quarter of a mile to the north-west of the Acropolis. Kolonos is a mile and a quarter to north north-west of Athens. On p. 109 we read of "six pictures representing the chief events of the Trojan War, which could be seen, as one goes into the Portico which they call the Painted Gallery, from the Paintings there", and in note 1 this is called "the north wing of the Propylaia". Miss Weir is quoting from Pausanias 1.15.1, where the Stoa Poikile in or near the market-place is mentioned and where only one painting deals with the Trojan War. The north wing of the Propylaia, called in later times the Pinakothekē, is described by Pausanias, seven chapters further on (cf. 1.22.6). For the same mistake cf. p. 267 "If it were only possible . . . to ascend the slope of the Akropolis at Athens and, at the Propylaia, turning to the left, enter the Portico, the Painted Gallery"; cf. also p. ix, "Polygnotos, his works in the Portico on the Akropolis". On p. 110, Miss Weir translates Pausanias 1.22.5, "and there (at the Nike temple on the Acropolis) Aegeus drowned himself", although the sea is three miles distant. On p. 111, Paus. i, 25.2 is translated immediately after i. 22.7 with no indication of the omission; the translation, furthermore, is ludicrously wrong. On p. 267 also Miss Weir writes of paintings of Attalos, each ten cubits in size, although Pausanias refers not to paintings but to certain well-known small statues, two cubits long.

Some of the many other curious errors are the following: A picture of Tiryns is labelled Nauplia (p. 38); the round hearth at Mycenae is called a square (p. 40); five graves within the citadel at Mycenae are mentioned instead of six (p. 47); "Charon, the famous kentaur" (p. 50); "the statue of the god (at Epidaurus), now in the National Museum" (p. 54). The statement on p. 66 that the group of Herakles conquering the Triton comes from an old Temple of Herakles on the Acropolis shows that Wiegand's *Poros-Architektur*, though cited in the bibliography, has not been consulted. On p. 120 the late Greek writer Athenaeus is called "Athenaros, an early Greek writer". On pp. 151, 154, the geometric and dipylon ware is called prehistoric; so also on p. ix and p. 138 we read of "Pre-Homeric ware from Mykenae, later known as the Geometric", though Reichel long ago proved that Mycenaean vases are closer to Homer, and the geometric style is post-Homeric. On p. 162 the Francois vase is called Etruscan, though the theory that Greek vases were Etruscan was exploded many years ago, and on p. 163 we hear that "the vase is signed by both potter Klitias and painter Ergotimos and belongs to about

500 B. C.". But Klitias was the painter and Ergotimos the potter and the vase cannot possibly be later than 550 B. C. and probably dates as early as 575 B. C. On pp. 264, 265, the famous Nile mosaic from Palestrina is described and said to be in Naples. It is in the Barberini Palace at Palestrina. The mosaic which is pictured on p. 265 and entitled "Detail of Nile Mosaic, Palestrina" is not a detail at all but the whole of the border of the famous Alexander mosaic in Naples and comes not from Palestrina but from Pompeii.

JOHNS HOPKINS UNIVERSITY DAVID M. ROBINSON

CALIFORNIA CONFERENCE ON GREEK

Under the auspices of the Summer Session of the University of California there is to be held at Berkeley this summer a conference for the purpose of discussing how there may be developed in the communities and schools of the Pacific Coast a more genuine and widespread interest in the Greek language and literature. The programme is not as yet fully arranged, but the plan is to have a few addresses followed by general discussion. The first session will be held on Tuesday afternoon, June 30, and other sessions on the afternoons of the following two or three days, unless the majority favor both morning and afternoon sessions on two days only. All friends of Greek are invited to attend, and come prepared to take an active part in the discussions. Although the conference is to be held under the auspices of the Summer School, no charge will be made for attendance upon its sessions. Communications should be sent to Professor James T. Allen, Acting Head of the Department of Greek.

OXFORD YET

A STORY FOUNDED ON FACT.

Prof. Porson P. Mackinley was the pride of Upaidee;
In all that seat of learning none had such a name as he;
He occupied the chair of Greek, and all the State of Conn.
Came up to study *Plato* with this up-to-date young don,
His ways were ultra-modern, and he did not care a d—
For antiquated systems of the Isis and the Cam.
"What's inefficient Oxford?" he would cry, with up-turned nose;
"Her students publish nothing and her dons are comatose.
My pupils do not slumber like an audience in church:
We live, we think! Our watchword is 'Original Research!'"